The copy filmed here has been reproduced thanks to the generosity of:

Victoria University Library
Toronto

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol ⟶ (meaning "CONTINUED"), or the symbol ▼ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:

L'exemplaire filmé fut reproduit grâce à la générosité de:

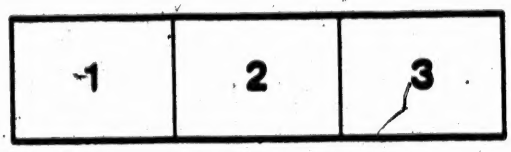
Victoria University Library
Toronto

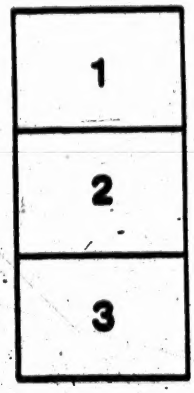
Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

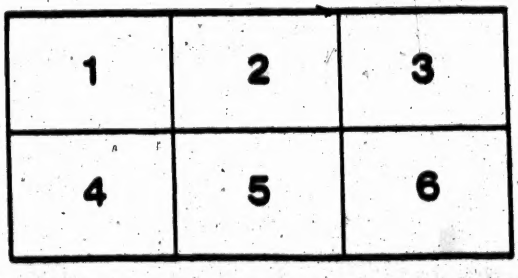
Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole ⟶ signifie "A SUIVRE", le symbole ▼ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.







A

GLIMPSE AT TORONTO

IN THE 20th CENTURY,

WITH A RETROSPECTIVE GLANCE.

Recited at the 11th Annual Festival commemorating the formation of THE TORONTO SOCIETY OF THE NEW JERUSALEM CHURCH.

PRINTED FOR PRIVATE CIRCULATION ONLY.

TORONTO:
April 6, 1875.

A

GLIMPSE AT TORONTO

IN THE 20TH CENTURY,

WITH A RETROSPECTIVE GLANCE.

Recited at the 11th Annual Festival commemorating the formation of THE TORONTO SOCIETY OF THE NEW JERUSALEM CHURCH.

PRINTED FOR PRIVATE CIRCULATION ONLY.

TORONTO:
April 6, 1875.

21761
29/9/1910

IT is the evening of Tuesday, the 2nd day of April, Anno Domini 1934.

The 70th anniversary of the formation of The Toronto Society of the New Jerusalem Church, is being celebrated in the Educational Metropolis of the Dominion of Canada. It is in the spacious lecture-hall of the University on Swedenborg Street, and almost in the centre of the great city of 300,000 inhabitants.

The scene is a brilliant one ; upwards of 5,000 persons are assembled. The leaders and workers in all the useful professions ; in arts, science, and learning. are represented ;

and the chief servant of the people, who is the Ruler of the Dominion, by special request, occupies the chair. The soft, but brilliant electric light illuminates the hall, and lights up the lively, intellectual, and comely countenances of the assembled thousands. The varied, but decorous costumes of the 20th century are seen to full advantage, and the decorations of the hall glow with the living beauty of flowers, in clusters; with rich and artistic painted landscapes and portraits, and groups of truthful statuary symbolically arranged.

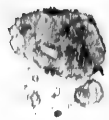
The musical composers, who are also the poets of the New Age, have given their symphonies to the world; and in well-trained harmony the choir executes some of the most choice selections, accompanied by the tones of the grand organ; and every chorus is a hymn of praise, in which the audience unite.

. Speech—"short and sweet"—succeeds tospeech; the recent past is reviewed; the duties and orderly delights of the present are pointed out; and plans projected for the future; each speaks in kind and pleasant tones, and some in bursts of eloquence. It is a happy, hopeful, loving gathering, a picture true, of scene oft seen in Paradise.

And now, an aged man the rostrum mounts;
His hair is white with fourscore winters' tinge;
But firm his stand, and bright his beaming eye,
As thus, the stranger speaks in accents clear:—
My friends, my brothers, and my sisters dear,
It glads my heart to see, to meet you all.
With joy I hail the progress you have made;
Th' advancing march of New Jerus'lem truth;
The old things gone, and all things new become.
As shown, not by this brilliant scene alone,
But also by the works I see abound.
This noble University, endowed
With all the aids that wisely laid out wealth
Can bring to minister, in healthful mode,

To intellectual growth in virtue's paths.
Prizes for worthy youth of sexes both,
To help them upward, to grand spheres of use,
In science, commerce, and in this new age
The *sacred* trusts of priesthood and of school.
For to this college tributary is,
The whole school-system of your favoured land.
While blessed of the Lord, and based upon
His truth, to man made known in latter days,
All seats of trust, in legislative hall,
On bench judicial, and official place,
Are filled by men of honour and high parts,
Ev'n to your high Exec'tive, who presides
At this, the annual feast, where Reason guides,
And soul to soul flows forth, in mutual love.
And 'tis in *my* time that this change has come.
To me, returning to my native land,
From stay prolonged, in Afric's fervid zone,
Where darkness spiritual doth *linger* yet,
The change seems as when murky mist obscure,
Breaks at a lake-lapped, sloping mountain's base,
And lifting up, like to a veil, reveals
A landscape fair, lit by the sun's warm beams;
Where healthy industry is seen to thrive,
'Mid groves, and meads, and orchards bearing
fruit,

And trout-stocked riv'let murm'ring on its way:
The banks flower-clad. And sprightly children, free,
Sport in the shady nooks.—With lambs at browse.—
And birds of plumage gay, in green trees' shade,
Sing their sweet songs of innocence and praise.
Come back, in retrospect, to years gone by;
When I in youth, dwelt 'neath an humble roof,
Upon the banks of Don; "the classic" now;
But in those days, which are not yet remote,
And corresponding with The Church's state,
Then termed "the sluggish and the slimy Don,"
That lazily, its filthy waters lost,
In treach'rous, reedy marsh malarious,
Where broke the waves of broad Ontario's flow.
Four landmarks I recall, that reared their walls,
Their well-built walls, on sites approximate:
And still those structures stand, though changed their use,
To purposes beneficent that mark
The advent here of civ'lization true.
Th' associations that their names recall,
Names that have almost died from memory,
Now flash upon our minds with grievous pain,
To be replaced by joy, when we reflect,



A well-grown youth, just entering manhood's life.
The base of reformation *then* was laid;
But scarce was promised, what I live to see.
Yet social union 'twas, of church and school,
Adult with youth was met in festival;
And much, now realized, was shadowed forth,
In orderly arrangement, speech and song.
We met; not in this spacious, beauteous hall,
But in an humbler temple, unadorned,
Though dedicate to Wisdom and to Love;
And to the Lord, essentially their source.

---

* Arcana Coelestia, 8436 and 9164.

poured
Into the bottles old, its spiritual power
Did burst the vessels weak, and wine was spilled.
And there was new cloth sewed on garments old,
So that th' unseemly rents were thus made worse.
Nor homogeneous were the minds as yet,
Of those, the few, the scattered, wand'ring sheep,
That gathered into Elm street New Church fold.
That cause which makes the ballads of one race,
To differ from another nation's songs,
And show divergent genius by their themes,
Did there exist, where diverse minds first met

That one GEORGE FIELD could set them all
aright,
In doctrine and theology, and on
The system of the "mystic" Swedenborg!
And some came there, went back, and came
again;
And others left, fearful to follow with
Such despised "heretics," or "simple dupes."
And families were mixed, and broken up;
Now 'twas the wife, or sister, saw the truth,
Whilst husband, brother, mother kept aloof;
And now, the husband joined with honest zeal,
Whilst wife recoiled with shudder from the band.

That "if the Lord, Himself, builds not the
house,
The labour of the builders is in vain."
They had the truth, as pure as now 'tis taught,
But till the truth takes form, in outward act,
In life,—it cannot make men free nor wise.
"Work is Religion, and Religion's work,"
In all the fields this school-world doth afford;
Or, more correctly, it is thus laid down:—
"That all Religion, worthy of the name,

---

* See Bruce's (New Church) Commentary on Matthew, xi. ch., 16th and 17th verses.

Thus, in the course of time did *sects* decay.
And now, 'neath grand cathedrals' lofty spires,
And in the churches "metropolitan,"
The New Church doctrines guard the good within;
And with delight, the grand results we see.
Whilst other lands, as favoured, feel the throbs
That now ye feel, and throughout all the world,
The gospel *pure*, is preached and publish-ed.
At last, the new life to the race has come;
The life of loving use, and truthful act,

---

* Swedenborg's work, so named.

None here! And those, the faithful of the past,
From *hills*, and *vales*, of immortality,
With *heav'nly* thoughts, and loving, *humble* hearts,
Unite with those on earth, of kindred states;
For now, we *know*, "THE CHURCH AND HEAV'N ARE ONE."